



QUARTERLY NEWS LETTER

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SOME NOTES ON CALIFORNIA
GOLD RUSH FICTION BEFORE 1870

By John Swingle

COLLECTING BOOK CLUB Ephemera

By Duncan H. Olmsted

SERENDIPITY

NOTES ON PUBLICATIONS :: EXHIBITIONS

ELECTED TO MEMBERSHIP

ETC., ETC.

Published for its members by The Book Club of California
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The Book Club of California

FOUNDED in 1912, The Book Club of California is a non-profit association of book-lovers and collectors who have a special interest in Pacific Coast history, literature, and fine printing. Its chief aims are to further the interests of book collectors and to promote an understanding and appreciation of fine books.

The Club is limited to 875 members. When vacancies exist membership is open to all who are in sympathy with its aims and whose applications are approved by the Board of Directors. Regular membership involves no responsibilities beyond payment of the annual dues. Dues date from the month of the member's election. Regular membership is \$15.00; Sustaining, \$25.00; Patron, \$100.00.

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Some Notes on California Gold Rush Fiction Before 1870

By JOHN SWINGLE*

THE CALIFORNIA GOLD RUSH had an appeal, immediate, monetary, and lasting, to the imaginations of many writers, good, bad, and indifferent. Almost from the moment of the first news from Sutter's Mill, books with a background of the Gold Rush began to turn up in the literary placers.

In 1849 appeared a fantastical pastiche entitled *Aurifodina; or, Adventures In The Gold Region*, by Cantell A. Bigly, which pseudonym masked the author's real name of George Washington Peck, and lightly concealed the statement: Can Tell A Big Lie.

The narrator in this tale is a mountain man ("I led a hunter's life up and down the wild region between Monterey and the mouth of the Columbia") who had first heard accounts of "gold in the Sacramento valley" from an old trapper, who in turn had heard it from an Indian woman. What does he decide to do? To look for it. And after hardship and hunger, thirsty too, he falls upon hands and knees to drink from a mountain spring found providentially in the course of his travels.

Imagine my astonishment, when, as I looked into the shallow basin, I perceived that more than half the pebbles on its bottom were of bright gold...Some were worn into regular oblong shapes like eggs....

*John Swingle is proprietor of the Alta California Bookstore in Berkeley.

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A tribe of beings (they do not look like Indians for they are rather golden in color) appears and takes the hero to one of their cities in the Sierras. When he wakes the next morning, there is "a gold bathing-tub in my chamber." In short order he learns the Aurifodinian tongue, and we enter a Utopian romance, in which, needless to say, gold is the cornerstone (literally, for the very buildings are made of it). In Aurum, the capital city, our friend visits a printing office, "where I saw compositors busily setting gold type, while the foreman was imposing a gold form on a gold stone...." The end of the story comes when a balloon (ballooning is a favorite sport of the Aurums) snaps its tether, to carry the hero off and deposit him in Kentucky.

So ends the first (so far as I have been able to determine) of the fictional tales of the California Gold Rush. It is rapidly followed by others of growing verisimilitude.

Take *Adventures of a Gold Finder*, London, 1850, in three volumes, concerning an Englishman, Fortunatus Thompkins. It is a Dickensian type of story, seasoned with American dialect and a bit of the tall tale. Most of the Californian portion (found only in the third volume) deals with fights with California Indians, "Ingines," as the author has his Americans call them; however, Fortunatus and his father do visit the *diggins* (as he constantly italicizes them), and the descriptions do have a sense of reality about them. There is an especially good portrait of a sharp-trading mining-town store-keeper.

At the end, the parent, acclimatized, I suppose, because he seems to have lost his English idiom, concludes:

"Fortunatus," said he, in a very feeble voice. "I'm blowed if this aint a buster! Sich a run for gold the world aint seen since it *was* a world!"

And the last sentence in the book sums it up:

Indeed, what can Paris be, compared to Pekin? and what is there in Italy or the German Baths, half so attractive as a tour in the gold regions of California?

In 1851 appeared the first work of fiction of real consequence concerning the California Gold Rush—*The Volcano Diggings* by Leonard Kip, who had actually come to California in 1849, and who concealed his identity under the pseudonym, "A Member of the Bar."

The novel contains a very early example, perhaps the earliest, of a note concerning the reality of the tale:

Many of the following descriptions of scenes and scenery have

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been drawn from the life. Those among our countrymen who have ever visited the Volcano diggings, will, it is hoped, recognize the picture—though, of course, understanding that the plot is entirely fictitious, and in no way to be identified with that locality more than with any other. Several of the characters are also drawn from actual observation or acquaintance; among which, Bürschewolt, Kentucky, and Pickle Jack, will be readily recalled by such of the author's friends as worked with him at the pick-axe and rocker.

The Volcano Diggings is a tale told in letters. We give some of its flavor in an excerpt below. A man has been accused of murder, and the narrator gets into a poker game with members of the jury:

I purposely lost as large a sum of money as I could afford, in order to put them into a good humor . . .

"I ante two and stake two!—Well, by-the-way, what are you going to do with poor Hoffengel?"

"Hang him, of course," said one of the men, with the utmost coolness. "There—see you two and go you three better!"

"I call!" I said, as I laid down my three dollars. "Why there's not a court in Christendom would think him guilty," I added, rather off my guard.

"Courts be d---d!" said the fellow; "we don't want none of them here. What have you got?"

However, all ends happily in this, one of the first truly Californian Gold Rush stories.

In 1852 the first fictional account by a recognized author appeared—in France. The author was Alexander Dumas; the book, *Un Gil Blas en Californie*. Mystery surrounds the source of the work, which purports to be the journal of a young Frenchman who joins a company of his countrymen destined for the gold fields of California; but critics definitely see in it the hand of Dumas, although it may be based on an actual journal. There is very little dialogue in it, and it has great veracity.

Also in France in the 1850's were published delightfully illustrated and colorfully bound juveniles, of which we list two representative titles: *Les Petits Voyageurs en Californie* by H. de Chavannes de la Girandiere, Tours, 1853, which was issued both in pictorial boards and enameled cloth; *Le Jeune Voyageur en Californie* by J.B.J. Champagnac, Paris, no date.

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In Germany as well there was an interest in the fictional portrayal of the Gold Rush scene. *Gold! Ein Californisches Lebenbild aus dem Jahre 1849* by Friedrich Gerstäcker was published in Leipzig in 1858. Although listed by some authorities as factual, the mass of dialogue entitles it to inclusion among fiction.

Also published in Germany, although probably written by a French-woman, and in English, was *The German Emigrants or Frederick Wohlgemuth's Voyage to California by Dr. Dietrich. Translated by Leopold Wray. Printed by F. Fechner, Guben.* (We give the entire title page because we do not have much reliance on the information given there.) This is another nice little juvenile picture book, mythical in character.

Another country to be heard from is The Netherlands with a title (which David Magee got for me), *Frederick Wachter of Opkomst en Bloei Van San-Francisco*, by G. J. Visser, Schiedam, no date (circa 1865). Whereas most travelers from abroad came all the way to California by ship, Frederick goes overland.

The overland approach is also found in an interesting example of the novel with a Californian title but with very little California in it indeed. (It may be said parenthetically that arrival in California was a suitable ending for many a story, and that I have never found a sequel to any of these.) The book under consideration is *The Californian Crusoe; or The Lost Treasure Found*, London and New York, 1854. Only in the last chapter does the hero reach California. Then, it is true, he finds pots of it, even "lumps of nearly a pound in weight." We rejoice in his good fortune in California, but the real interest of the tale lies in his misfortunes among the Mormons.

In 1855, in Cincinnati, was published *The Lady of the West, or, The Gold Seekers*, by John Ballou. Here again we encounter the reality note: "Many of the scenes represented in the book came under my own observation; and in no instance is there a single fact related but what something similar did actually occur." The note ends with a somewhat startling statement: "Lastly of the personages represented, I have mentioned no names that need to cause uneasiness, notwithstanding, many may perceive their characters portrayed more fully than they ever supposed any one to have a knowledge of."

The Lady of the West is a very good bad novel. It has the ring of truth but the sound is dulled by the telling. One of the first of the novels of purpose which we find in Gold Rush fiction, it shows the unjust treatment of foreigners in California, saying things that could be more

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effectively said in fiction than in simple factual prose. By enlisting our sympathy for various characters who happen to be foreigners, the unjustice of their treatment by vicious Americans strikes us with a greater impact. And the author's use of local color heightens the effect. Yet it lacks cohesiveness, and there is no sense of artistic vision; it must be called a bad novel.

In 1861 appeared *Philip Thaxter*, the identity of the author unknown to me. It is perhaps best known for its fictional portrayal of the hanging of Juanita (who is called Carmelita in the story) at Downieville in 1851. But there are many other factual counterparts, and real personages may be identified easily. *Philip Thaxter* is a good work-a-day Gold Rush novel with great reality, and one wonders who the author really was. We would hazard a guess that he was a Californian with actual participation in some of the events he described.

Just the reverse was Mayne Reid, but let his wife tell the story (in *Mayne Reid* by Elizabeth Reid, London, 1890):

Towards the end of 1862 a singular being presented himself at Captain Reid's town house. He was attired in a rough blanket, with his head passed through a hole in the middle of it—a sort of "poncho"—and carried a brown paper parcel under his arm.... The parcel contained a story he had written. He had tried to get an audience of some publishers in London, but they would not look at him. His name was Charles Beach, otherwise "Cannibal Charlie." Mayne Reid told him to leave his manuscript, and he would look at it, at the same time giving the man a sum of money and telling him to get himself a "rig-out," as no doubt his appearance being so outlandish prejudiced those whom he called upon.

At the "cannibal's" next appearance, he was looking a little more civilized, and the manuscript in time, through the help of Captain Mayne Reid, developed into a three volume novel, published in 1864, under the title of "Lost Lenore; or the Adventures of a Rolling Stone."

In the preface Mayne Reid scarcely takes sufficient credit to himself for the part he played; he had recast and nearly rewritten the whole work before it was placed in the publisher's hands.

This novel is another example of the second-hand observer at work, not an uncommon occurrence in California Gold Rush fiction, and Reid has succeeded quite well. We give a sample of his writing:

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A few faint kicks, and his body hung motionless from the limb of the live oak.

An empty sardine box was nailed to the tree, on which the murderer was hanging. Above it was pinned a piece of paper—on which was written the words, “For the orphan.”

Many miners stepped up to the spot, opened their purses; and slipped a few dollars’ worth of gold dust into the box.

Their example was followed by Stormy Jack; and from the quantity of yellow dust I saw him drop into the common receptacle, I could tell that his purse must have been three or four ounces lighter, when he came away from the tree.

One of the early California novels by a woman, *The Gem of the Mines, A Thrilling Narrative of California Life*, by Mrs. J. Blakeslee Frost, was published in Hartford in 1866. This time the reality note is placed not only in the preface, but on the title page itself:

Composed of scenes and incidents which passed under the immediate observation of the author during five years residence in that State in the early days.

The Gem of the Mines is also a novel of purpose, as the preface indicates: If a recital of the sufferings and persecutions which attended our heroine and through which she passed unscathed, will add one jewel to that crowning diadem of woman, Constancy, Virtue, and Affection, or assist in making life, with its sorrows and cares, more bearable to some of the weaker ones of our sex, our purpose will be accomplished.

Alas, it is another good bad novel, a veritable melodrama, in which almost all the men are cads or weaklings or villains. One wonders what Mr. J. Blakeslee Frost thought of it. (Or was that he, thinly disguised as the heroine’s worthless husband?)

One of the episodes of *The Gem of the Mines* is the capture of the heroine by a band of bandits, feasting on the gold they could plunder, led by “Joaquin” and Three-Fingered Jack. These two desperados of the California Gold Rush figure in several early California stories or novels, notably *Joaquin, (The Claude Duval of California); or, The Marauder of the Mines*, copyrighted in 1865, and which appeared in an undated edition and in one—much later—in 1888. It is full of action, but the style of writing may be judged by this sentence: “‘Strike me dastard!’ exclaimed the robber’s mistress, flaming up into the spirited courtesan of younger days.”

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Yes, it must be said that early California fiction often leaves much to be desired in style and in English usage. But from the year 1849 to 1867, we have seen the California Gold Rush portrayed in a variety of manners, sometimes with great fidelity, at times with burlesque overtones, sometimes with total unreality, yet interesting in a myth-making sense.

Yes, all of the early carpenters of the California Gold Rush novel were thumb-hitters.

It was time for genius and craftsmanship to appear, which they did, respectively, in the persons of Mark Twain, whose *The Celebrated Jumping Frog of Calaveras County And Other Sketches* was published in 1867, and Bret Harte, whose *The Luck of Roaring Camp* was published in 1870.

To many people, perhaps most people, California Gold Rush fiction is thought to begin with these two, Mark Twain and Bret Harte, completely overlooking twenty years' work by less gifted writers, hacking away at the material.

Collecting Book Club Ephemera

By Duncan H. Olmsted*

ONE OF THE pleasant by-paths in the field of book collecting is in the field of ephemera. In collecting The Book Club of California ephemera one acquires examples of printing, design and illustration, often at nominal cost. There is the same excitement in seeking and finding some minor item as there is in acquiring one of the more expensive and hard-to-obtain books. Indeed, sometimes the quarry proves even more elusive.

Given time, patience and some money, one can still complete a collection of the major publications: books, keepsakes and news-letters. In the past ten years I have completed two such collections. But even more time and patience—if less money—are needed to complete a collection of just the announcements of the books. In that ten-year period, I have yet to complete a collection of the announcements, even of those that are known.

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For there is no record, either in the archives of the Book Club or in the public or private collections that have been searched, of an announcement for some of the early publications. Some of these, perhaps all, may yet turn up. And it is hoped that this article will prompt some members of the Club to search their own collections; and if they find any of the missing announcements, will they please let the secretary know.

There is an announcement for the Club's first book, the Cowan *Bibliography of California*. No announcement has been found of the second book, Edwin Markham's *The Man with the Hoe*. Since it was sent free to the members there was no reason to print an announcement. But ten days after the book was distributed, there was an announcement sent to the members offering a second copy at \$2.00.

There is no record of an announcement of the next book, Bret Harte's *The Luck of Roaring Camp*. A preliminary announcement was sent out with a list of 20 Bret Harte stories, asking the members to select the three most typical of California literature. Surely, after the three stories were selected, and the book was printed, there must have been an announcement. Does anyone have one? There is an order card for the book, and it may be that this served as the announcement also.

For the Christmas season of 1917, a holiday announcement was sent to the members announcing the publication of Joseph Addison's *The Vision of Mirzah*. Was this the second announcement of the book, as the text would seem to indicate, or the first announcement?

In 1920, the Book Club published three books: Ambrose Bierce's *A Horseman in the Sky*, Sara Bard Field's *The Vintage Festival* and George Sterling's *Lilith*. Early in 1921, members received an announcement of the publication of four new books: the three just mentioned and Emma Frances Dawson's *A Gracious Visitation*. The announcement said in part: "The following new publications... as described in the announcement recently sent...." In the Book Club archives there is a copy of the announcement of the four new books, but not a copy of "the announcement recently sent." In addition, there was a separate announcement for *A Gracious Visitation*. Was there also a separate announcement for each of the first three books?

Bret Harte's *Dickens in Camp* was distributed to the members in 1923. Since it was a gift of the printer, John Henry Nash, there probably was no printed announcement.

Another gift to the members, presented by Edwin and Robert

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Grabhorn in 1924, was *Old French Title Pages*. There was no announcement, but accompanying the book was a presentation card, which is erroneously called a keepsake in the list of "Miscellaneous Keepsakes and Ephemera" printed in *The Hundredth Book*.

A mimeographed letter announcing the publication of *A Short Account of the Life and Work of Wynkyn de Worde with a Leaf from the Golden Legend* was sent out in 1949. Members were asked to pay in advance, to enable the Club to finance the redecoration of the premises. The response was so good that in less than a month the entire edition was oversubscribed. Consequently no announcement was needed.

Other books for which no announcement has been discovered are: George Sterling's *35 Sonnets*, Rabindranath Tagore's *Nationalism*, Clark Ashton Smith's *Odes and Sonnets* and Charles Kellogg Field's *Prayer*.

If there were some books for which no announcement was printed, there were others for which two announcements were printed, and one for which there were three announcements.

There were both a preliminary and a regular announcement for the *Memorial Address on the Life and Character of Abraham Lincoln* in 1929.

There were also two announcements of *The Nuremberg Chronicle* in 1930. The first was a large folio of four pages, the size of the pages in the book itself; the second was much smaller, $9\frac{1}{4} \times 6\frac{1}{8}$ inches, and also of four pages, and it announced those whose names had been drawn to receive the 21 special copies (51 orders had been received for these special copies), and also that 100 copies of the regular \$15.00 edition still remained.

An announcement and later a card were sent out for Oscar Lewis's *The Origin of the Celebrated Jumping Frog of Calaveras County* in 1931. And there were also both an announcement and a card for Cecil and James Johnson's *A Printer's Garland* in 1935.

Today the most sought-after and expensive of the Club's publications is H.M.T. Powell's *The Santa Fe Trail*. The book sold slowly, which is not surprising considering that it was issued during the depression, 1931, and also that it was expensive, \$30.00—a high price for those hard times. An indication that it did sell slowly is the fact that three announcements were sent out. The first, and the most common today, was a brochure of eight pages, enclosed in green wrappers, and containing an extra copy of one of the full page illustrations in the book. The second was a single sheet, announcing that the book would be ready for delivery on December 15, 1931, and

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that over one-third of the issue had already been sold. The third announcement was a four-page brochure, also containing an extra copy of one of the illustrations, and offering the book for general sale. About 100 of the edition of 300 copies were available.

If the book announcements reveal some of the ups and downs of the Club, so do the lists of Club publications which were issued at more or less regular intervals until 1955. These lists reveal how well the books were selling, or not selling. Sometimes the lists of publications were included with a statement of purpose or "Aims and Activities" of the Club, sometimes they were issued as suggestions for Christmas giving. The 1926 list, for instance, which listed the Club's first 24 books (actually 26, but the early lists included only those books published by the Club and not the two gift books: *Dickens in Camp* and *Old French Title Pages*) reveals that only four of the books were out of print: the first three and *Song of Songs*. Two years and six books later, nine books were out of print. No list was printed after 1955, for there were no longer enough of the books available to make a printed list worthwhile, and all but a few of the books published since then have gone out of print soon after publication.

YEAR	DESCRIPTION	PRINTER
1918	Single sheet, from Cowan's <i>Bibliography to Coolbrith's California</i>	Nash
1918	Single sheet, <i>Bibliography to California</i>	Blair-Murdock
1920	12 pages, <i>Bibliography to Lilith</i>	Grabhorn
1922	4 pages, <i>Bibliography to Song of Songs</i>	Grabhorn
1923	4 pages, <i>Bibliography to Song of Songs</i>	Grabhorn
1925	Single sheet, <i>Bibliography to Aldus</i>	Grabhorn
1925	4 pages, <i>Bibliography to Philobiblon</i>	Grabhorn
1926	16 pages, <i>Bibliography to Vespucci</i>	Grabhorn
1927	8 pages, <i>Bibliography to Gentle Cynic</i>	Grabhorn
1928	16 pages, <i>Bibliography to Testimony of Suns</i>	Grabhorn
1928	4 pages, <i>35 Sonnets to Invocation</i>	Windsor Press
1930	4 pages, <i>Mirzah to Strahan</i>	Grabhorn
1931	8 pages, <i>Mirzah to Santa Fe Trail</i>	Grabhorn
1932	8 pages, <i>Mirzah to Santa Fe Trail</i> (red label on cover adding <i>Sir Walter Scott</i>)	Grabhorn
1934	16 pages, catalogue of six book clubs	Grabhorn
1935	4 pages, <i>Mirzah to Printer's Garland</i>	Grabhorn

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1939	4 pages, announcement on page one, with post-card order form—Manbrino to <i>Printer's Garland</i>	Grabhorn
1941	4 pages, <i>Beechey to California on Canvas</i>	Grabhorn
1950	Single sheet, <i>Clymer to Bonanza Banquets</i>	Grabhorn
1952	French fold, <i>Clymer to Pioneer Western Paybills</i>	Adrian Wilson
1953	Single sheet, <i>Pioneers of Sacramento to Western Playbills</i>	Adrian Wilson
1954	Single sheet, <i>Bayside Bohemia to Western Playbills</i>	Grabhorn
1955	Single sheet, <i>Catnachery to Early Transportation</i>	Adrian Wilson

More of the Book Club's story, and particularly the early history of the Club, can be found in other Book Club ephemera. A card announced that "the next meeting of the club will be held on Wednesday evening, December the eleventh...to receive and act upon the report of the By-Laws Committee...." It was at this meeting that the Constitution and By-Laws were adopted and the first officers of the Club were elected. In January of 1913, Taylor, Nash & Taylor published a 24-page pamphlet, in light brown wrappers, which included the names of the Directors and the members of the various committees, the Constitution and By-Laws, and a list of the charter members. In the meantime, however, the Club had located in Room 337 of the Phelan Building, and a single sheet announcing the new location had been sent to the members. This announcement also said that "Preparations are now underway for the annual meeting on March 24, 1913, and also an exhibition of Book Plates to follow soon afterward."

YEAR	DESCRIPTION	PRINTER
1913	4 pages, announcement of first annual meeting	Taylor, Nash & Taylor
1914	4 pages, report of second annual meeting	Taylor, Nash & Taylor
1915	4 pages, announcement of third annual meeting	Blair-Murdock (Nash)
1915	4 pages, report of third annual meeting	Blair-Murdock (Nash)
1916	4 pages, announcement of meeting	Taylor & Taylor
1917	4 pages, announcement of meeting	Nash
1922	4 pages, announcement of meeting	Grabhorn
1925	Single sheet, announcement of meeting	Grabhorn
1926	Card, announcement of meeting	Nash

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The Club moved its office several times before settling in its present location, late in 1954. Only the announcement of its first location in the Phelan Building has been found; although there is an invitation sent out by the President, Mrs. John I. Walter, and the Board of Directors, to inspect the new quarters at 545 Sutter Street, November 26 to December 1, 1954.

The first exhibit sponsored by the Club was one of bookplates in 1913, and an announcement for the exhibit was printed by John Henry Nash. Earlier, an announcement that the Club was preparing such an exhibit for the month of April carried the suggestion that members "might care to give a copy of your own plate to be added to the permanent collection of the Club at the close of the exhibit." This announcement was a single sheet, also printed by Nash. Other exhibits followed, for which the following announcements have been found:

DATE	EXHIBIT	PRINTER
1914	4 pages, Fine Bindings a second announcement for the same exhibit in a smaller format, printer unknown	Taylor, Nash & Taylor
1917	4 pages, Incunabula (also Nash printed a 24-page catalogue)	Nash
1920	Card, Bookbindings	Nash
1921	4 pages, Rare Books and Bindings	Grabhorn
1921	Card of admission, Fine Books	Nash
1922	An Historical Exhibition of English Literature and English Printing, St. Francis Hotel	
1929	Card, Italian Book Exhibition at the Public Library	Grabhorn
1935	Card, Publications of the Book Club at the Nash Library	Nash

The modern series of exhibits started in 1949, and the cards issued for them have already been the subject of two articles in the Quarterly News-Letter, Vol. XX, No. 4 and Vol. XXVIII, No. 4.

In the early days the Book Club also sponsored a number of lectures. At the first annual meeting, March 24, 1913, the President, Dr. Edward Robeson Taylor, gave an address on William Morris. There probably was no separate announcement printed for the lecture. The

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announcement for the exhibit of bookplates also announced a lecture on bookplates and book labels by the Rev. William A. Brewer on April 30, 1913, at the conclusion of the exhibit. The annual report of March 24, 1915, announced that James D. Blake would read a paper on Jean Grolier on April 22nd, but no separate announcement of the lecture has been found. Announcements have been located for the following lectures:

DATE	SPEAKER AND TOPIC	PRINTER
1913	Frederic S. Myrtle Origin of writing and development of the alphabet.	Taylor, Nash & Taylor
1914	Henry H. Taylor Tracing the origin, introduction and development... of type faces....	Taylor, Nash & Taylor
1915	Henry Morse Stephens The historic importance to European civilization of the introduction of the printed book.	Taylor & Taylor
1915	Edwin Markham The purpose of poetry.	Blair-Murdock
1915	J.B. Havre Ancient civilization of the Andean plateau of Peru and Bolivia.	Taylor & Taylor
1916	Jerome B. Landfield Development of the language and literature of Russia.	Blair-Murdock
1920	Morris Jastrow Course of six lectures on the Orient.	Nash
1922	Kenneth Saunders Series of three lectures on Buddhism.	Grabhorn
1924	Charles Loughridge The bi-literal cipher of Francis Bacon.	Blair-Murdock
1925	Alexander Meiklejohn Democracy and excellence.	Nash
1927	Edwin Markham Reminiscences of literary California.	Grabhorn
1927	Alexander Meiklejohn Series of three lectures: The evolution of the spirit; The college and the community; The poetry of James Stephens.	Nash

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1928	Mary Austin American Indian Art.	Grabhorn
1928	Sara Bard Field Emily Dickinson.	Grabhorn

[To be concluded in the next issue of the *Quarterly News-Letter*]

Elected to Membership

The following has been elected since the publication of the Summer *News-Letter*:

Member *Address* *Sponsor*
Paul G. Hail Pinole Membership Committee

New Sustaining Members

The two classifications of membership above Regular Membership are Patron Memberships, \$100 a year, and Sustaining Memberships, \$25 a year. The following has changed from Regular to Sustaining Membership:

PAUL D. GRIEM Laguna Beach

Serendipity

THE SAN FRANCISCO FOUNDATION announces that the \$1,000 Joseph Henry Jackson Award for 1965 was won by Frank Chew Chin, Jr., 483 Crescent Street, Oakland 10, California, on the basis of his partly completed novel entitled *A CHINESE LADY DIES*. The judges also awarded Honorable Mention to Michael Baughman, San Francisco, for a novel entitled *THE RIVALS*; William Dale Childress, Clovis, for a collection of poems; and Edward H. Franklin, Berkeley, for a partly completed novel entitled *THE MONKEY TREE*.

The judges for the 1965 Award were Jackson Burgess, Josephine Miles, and William Wiegand. Professor James D. Hart serves as Secretary for the Sponsors of the Award.

The Joseph Henry Jackson Award was established in 1955 as a permanent memorial to the well-known author who for many years had been literary editor of the San Francisco Chronicle. This Award is open to anyone under the age of 35 who has been a resident of Northern California or Nevada for a period of at least three years. Its endowment is administered by The San Francisco Foundation, whose offices are located at 351 California Street, San Francisco.

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THIRTY NOTED UNITED STATES, European and Asian dealers in rare books will exhibit in the Fifth California Antiquarian Book Fair at Los Angeles on Thursday, Friday and Saturday, November 11, 12 and 13, at the Ambassador Hotel.

The 1965 Book Fair will feature generous displays of rare books, prints and other materials including first editions of American and English literature, Western Americana and Californiana, books on the fine arts, printing and typography, early juvenilia and rarities in other fields. All will be offered for sale.

The 1965 Book Fair is sponsored by the Southern California Chapter of the Antiquarian Booksellers' Association of America. Roy V. Boswell is chairman of the Book Fair Committee.

THE SIERRA CLUB has recently issued a volume that should be of especial interest to Book Club members: *Not Man Apart*, with lines from Robinson Jeffers and photographs of the Big Sur coast by Ansel Adams, Eliot Porter, Edward Weston, and many others. This book is Number 10 in the Sierra Club's magnificent Exhibit Format Series—the series that won the club's Executive Director, David Brower, the Carey-Thomas award for the best example of creative publishing in 1964. *Not Man Apart* includes 96 plates, of which 32 are in color. (\$25; available from booksellers or from the Sierra Club, 1050 Mills Tower, San Francisco.)

CLUB MEMBER Armida Maria-Theresa Colt (Mrs. H. Dunscomb Colt) is currently engaged in producing *Weeds and Wild Flowers*, "a book of irreverent but highly authentic lore." It is illustrated by George Mackley, who has engraved on wood eleven designs to illustrate the text. The book is being printed by Will Carter at the Rampant Lions Press, Cambridge, England, to his own design. The text is set in Monotype Arrighi 16-point and printed on Original Turkey Mill mouldmade paper from Hollingworth of Maidstone. The paper will be printed damp in order to get the best results from the engravings, which will be printed direct from the wood. The book will be bound by Mansells of London and will have Tatsumaki yellow Japanese paper sides, with gold blocked buckram spine. There will be a separate set of the engravings printed on Hosho white Japanese paper, enclosed in a portfolio of the same Tatsumaki, and the two will be boxed in a slipcase covered with Swedish Ingres moss-green paper which will also be used for the end-papers. The edition will consist of 250 numbered copies, signed by the artist, and will be mostly for private distribution. But a certain number are

The Book Club of California

being put aside for sale to those interested in wild flowers, in wood engravings, or in fine printing — or in all three. Book Club members who wish to learn more about this unusual publication should write to Mrs. Colt (2 East 70th Street, New York).

FOR THE past three years the Club has been receiving from London the very worthwhile quarterly on printing history *The Black Art*, edited by James Moran. From Volume 3, Number 3 we learn that *The Black Art* is to cease publication and will be succeeded by an annual. "The Printing Historical Society . . . has decided to publish a yearly journal of at least 96 pages. Appointed as editor is James Mosley, Librarian of the St. Bride Institute, which contains the famous Printing Library, and the printer will be the University Printer, Oxford. . . . Members of the Society will receive a copy of the journal as part of their subscription, although a number of copies will be available for outside sale. These will cost, however, £2 2s or six dollars a copy. The annual subscription to the Society is one guinea or three dollars and it is therefore advantageous to individuals to join the Society and receive not only the journal but other benefits of membership in the subscription. . . . Since the journal will cover much the same ground as *The Black Art* it has been decided that such duplication would be undesirable and *The Black Art* will therefore cease publication with the next issue (Volume 3, Number 4) . . . Information about the Printing Historical Society can be obtained from the Hon. Secretary, Iain Bain, c/o St. Bride Printing Library, St. Bride Institute, Bride Lane, Fleet Street, London, E.C. 4, England."

AN UNUSUAL field of book collecting is described by Anne Renier in *Friendship's Offering*, subtitled "An Essay on the Annuals and Gift Books of the nineteenth century." In a manner both informative and entertaining, the author traces the rise and decline in England of this genre of publications, which might be considered the predecessors of today's coffee-table volumes. Most of the famous British authors of the early nineteenth century contributed to them—but not necessarily their best work. Southey complained to an editor: "The literary department, make what exertions you will, must be as inferior in its effect upon the sale to the pictorial one, as it is in its cost. At the best, these Annuals are picture-books for grown children. They are good things for the artists and engravers." Anne Renier's essay is illustrated with eight photographs of books from her collection. It has been published in an edition of 900 copies (of which 350 are for sale) by the Private Libraries Association, 41 Cuckoo Hill Road, Pinner, Middlesex, England. (24 pp.; \$1.50 post free)

Quarterly News-Letter

Notes on Publications

The Fall publication is to be a novel set in San Francisco and the mining country by one of America's most famous writers: *The Young Miner; or, Tom Nelson in California* by Horatio Alger.

Everybody knows that Alger wrote a lot of moral tales for young readers (over a hundred all told) and that they mostly treat the theme of rags-to-riches, but few people realize that the California Gold Rush was one of his subjects.

Out of a visit to California in 1877 and some very obvious culling of back issues of the *Overland Monthly* and the works of Bret Harte, holy Horatio created some of his famous fiction that attracted endless readers and helped to shape some American beliefs. John Seelye, a member of the Department of English of the University of California at Davis, has written a lively introduction to relate Alger's tale to popular American mythology.

The Young Miner tells of Tom Nelson's adventures in the gold country, meeting the diverse kinds of characters attracted there during the great boom days. These include Bret Harte's heathen Chinee, Ah Sin (who has an equally wily companion, Ah Jim), a Boston dude named Lawrence Peabody, a Yankee bumpkin named Ebenezer Onthank, and a grizzly bear named Bruin. Of course Tom strikes it rich and returns home in the nick of time to save the family homestead (it had been mortgaged so that Tom could go to California) from being sold at a forced auction.

Adrian Wilson is designing a charming book, utilizing many period pictures that have not been reproduced before, and a fine portrait of the upstanding young Tom from the rare first edition. To accommodate all Tom's adventures and the handsome woodcuts and engravings makes a sizeable book, a great deal of fine text and fine printing for \$19.50. In the immortal words of a Horatio Alger hero, "This looks like a good investment."

Exhibitions

The current exhibit at the Club is devoted to The Gold Rush in Fiction Before 1900, from the collection of John Swingle. It is in anticipation of the forthcoming Fall publication, Horatio Alger's *The Young Miner*. The exhibit will remain until September 24, and then will be followed, on September 27, with an exhibit devoted to the Fall book. This exhibit will consist of Horatio Alger material and the recent work of Adrian Wilson the printer of the book.

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